

AMERICAN MUSIC TEACHER

CONTENTS

■ A SEARCH INTO THE PHYSICAL ATTRIBUTES OF TALENT	Jacob Eisenberg	1
■ MEMORIZING	William Krevit	3
■ YOUNG COMPOSERS RADIO AWARDS		4
■ TEACHER-TRAINING METHODS COURSES	Mary M. Hunter	6
■ DEC. 26, 1876	William S. Mathis	7
■ NATIONAL CONVENTION		8
■ SELECTED LIST OF INSTRUMENTAL MUSIC BY CONTEMPORARY AMERICAN COMPOSERS	Ellis B. Kohs	10
■ PRESENT STATUS AND NEEDS IN MUSIC THERAPY	Esther Goetz Gilliland	12
■ FROM THE STATE ORGANIZATIONS		14
■ DEPARTMENTS		
From the Editor		Second Cover
President's Corner	Roy Underwood	11
Recent Releases		26
Contributors to this Issue		28
Advertisers' Index		28

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From the Editor

ONE of our favorite speakers is a man who is head of one of the leading conservatories of music in this country. He is a warm individual, who has the knack of encouraging others to do their best work. Because of his generous nature he is often asked to serve on committees, to give addresses at meetings, and to speak extemporaneously at informal gatherings. His work at the conservatory, his teaching, his serving on committees, and the traveling all this requires, leave him little time for his own composing. Recently we asked him if he ever gets tired or discouraged. He replied that many times he wonders if all this activity in which professional people engage is worthwhile. He suggested, facetiously, that it might be a good idea to declare a moratorium on all conferences, conventions, committee meetings, contests, festivals, and the like, that drain us of so much energy, and use so much of our time. In a way we were not surprised at his answer, and on further thought concluded that he is not alone in this thinking.

All teachers are terribly busy. Only a few have time to keep up their performing skills. Minutes that perhaps should be used for rest and relaxation are used for professional reading. Social life is neglected. Personal correspondence is of necessity relegated to a place of lesser import. Then when a pause in the day's occupation arrives the teacher suddenly realizes how tired he is and he may often wonder if all this struggle is worth while. That is when the feeling of discouragement sets in.

(Continued on page 16)

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A SEARCH INTO THE PHYSICAL ATTRIBUTES OF TALENT

by Jacob Eisenberg

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MAN presents himself endowed with varying qualities each to a degree peculiar to himself which in their coordinated functioning personalizes one from another. One, for some reason, is profoundly suited to the profession of medicine: his inspirations and aptitudes goad him on to a successful practice of its art and science yet require of him a minimum of effort. Another experiences an overpowering urge to seek a career in business or in any of the countless avenues to which one may set his efforts, among them the ambition to master some instrument of music, or to teach tone making, a calling which the writer confesses consumed his every thought from his first attachment to the art.

What is the nature of the force which drives Mr. A, for example, to become a better musician while Miss B leans in the direction of jurisprudence, as Mr. C cares for nothing but commerce? What is there in the make-up of man which enthuses him with effervescent stimuli to succeed in the field of his natural bent for whose mastery each unit of energy spent brings a maximum return in results while another who lacks the inspiration for that same pursuit may attain trifling satisfaction despite prodigious effort sincerely applied? In short, what is it that enables one with God-given powers to learn much with little effort while others may suffer disappointment though they strive ambitiously? Surely, there must be something in the physical make-up of

man which governs the manifestations of inborn talents and aptitudes each in its individual degree of prominence from the very dull of comprehension to the stage which exemplifies the genius.

Stimulus

Every act is the result of a stimulus. A composer experiences an urge to set an inspired musical thought to paper. A performer placing the music upon his piano rack is impelled to translate its notes into sounds to the end that he strikes the keys as indicated by the composer's representation. The impression of the resultant tones, its melodic line and harmonic treatment inspire him with each repetition to improve his performance. It is clear that to promote a translation of printed notes into intellectually appealing musical sounds through finger action is definitely a physical action. It is equally apparent that the urges, inspiration and impulses must traverse some connecting system as the printed notes become translated into meaningful muscular action. Since the muscular apparatus and the music page both enjoy physical properties it should follow that the link which connects them, too, has physical significance.

Music mastery, then, is openly a three dimensional process, as it were. First there are the notes which constitute the foreign stimuli. Then, there is the neural, or nervous, sys-

tem which reacts to the stimuli and carries the impulses, or message units, over its lines of communication. Finally function the muscles like well-trained soldiers responding to carefully planned commands. Since it is the purpose of this paper to delve into the physical properties of talent we shall confine ourselves to that subject, the nervous system, or connecting link unit of the trinity.

The brain, which directs all human intellectual, emotional and muscular activity and makes us aware of the world about us, does not receive its sensations by direct contact with foreign stimuli such as the printed chord of music. For example, the chord in Figure Number 1 (see end of article) stimulates the energy within the neurones (rods and cones) in the eyes which is transmitted to another layer of neurones called bipolar cells. The energy then proceeds through the optic nerves to the thalamic region and from there to the visual area at the back of the brain. It is this latter part which first conceives a conscious impression of the image, for the eyes act only as agents. From the visual area the neural energy proceeds to the motor area of the brain through association neurones. The neural energy once stimulated continues in its passage through the neural system until it is emitted into a muscle causing it to act as planned. In this case the fingers strike the piano keys represented by the chord.

(Continued on page 18)

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MEMORIZING

MOST music teachers are often puzzled and in a great quandary as to what to do or how to help the average piano student who finds it difficult to memorize music. All professional journals carry frequent articles of merit on this perplexing problem, yet they have never completely solved the teacher's dilemma. At this point I feel that a pedantic discussion about the many psychological techniques or a discussion of nerve impulse responses will offer vain help to the teacher or the student. I shall merely relate my own teaching experience with students of different age levels and diverse musical talent, in the hope that it might be of practical help to other teachers who are still bothered by students who do not memorize well.

We should take for granted that the talented pupil has a good natural ear and memorizes everything easily. Memory is no problem for him. What is more, he does not even know how he memorizes. It just sticks and he is able to retain his music in the fingers for a long time. This is indeed a gift, and a very necessary one for the performing pianist. However, let us not concern ourselves with such a pupil at present. What we want to do is to improve the memory span of the average or below average pupil who comes to us. It can be done.

First Steps

First of all, I would try to build up the average student's general playing technique at the keyboard without too much stress on memorization. Memory will come later. I would strengthen his sense of rhythm, if it is his greatest weakness. In order to avoid carelessness, I would improve his note-reading ability. He should be given chords in many keys and in all inversions. This pupil may even be weak in finger coordination! That should be strengthened. Perhaps his imagination needs to be awakened by new,

dramatic, story-telling material. This should improve his emotional expressiveness at the piano. All of these phases must first be diagnosed by the teacher and remedied accordingly. When the young student has achieved enough confidence in his own facility and really enjoys what he is doing, then it is time to ask him to memorize. Of course this build-up period varies with each pupil. It may take one month with some, perhaps two or three with others. However, the beginning student should be required to get into the habit of memorizing his short pieces immediately to avoid any probable memory fear later on.

For the slow memorizer I select two or three very tuneful or rhythmic compositions slightly easier than what he is generally accustomed to. I let him make the final choice of one, knowing full well that this pupil will select the piece that appeals most to him. It might even be a tune with which he is familiar, and which he asked to learn. If he enjoys this piece, and I know he does, he is going to learn it and memorize it well. But first I need to stir his interest and enthusiasm. Occasionally having to prepare for a studio musicale is an added incentive. So we see that the element of extreme interest in a particular piece, and sometimes necessity, are often the prime motivations to music memorization.

I play the assignment for him several times, each time discussing some outstanding phase or technical factor, such as rhythm, phrase pattern, a scale-line bass, chord pattern, melody pattern, fingering for a passage, cadences, style and form analysis. I also want him to fix this

tune thoroughly in his eye and ear: - *visualization* and *ear memory*, two important factors in the psychology of memorizing.

"Silent-Playing"

Fortunately I have an old silent Virgil Techniclavier in my studio. This instrument is excellent for developing the finger memory or tactile sense. It is also an aid to careful sight reading. However, you can lower the lid on your own keyboard and have the pupil go over many finger patterns silently. Get him accustomed to moving his fingers rhythmically without the distraction of tonal sound. Moving over the keys without pressing them down is an excellent aid to concentrating on the technical factors of playing-notes, fingering and rhythm. This "silent-playing" does away with the fear or the stumbling block of hitting wrong notes, and really helps the student read more accurately. When you point out the difficult finger passages, be sure to stress the need for much repetitive or "spot-practice" as I call it. And after having thoroughly prepared this pupil for all the eventualities that he will meet on the printed page, to avoid mistakes rather than to correct them, say to him in a firm voice, "Go home and memorize it." Now you can almost completely relax knowing that most likely he will be able to do it, because you have already helped him with the difficult spade work. The late Ernest Hutcheson once remarked that his own definition of a gifted pupil was one who was able to do his own preparation or spade work in learning a new piece. The average student is

(Continued on page 24)

Young Composers Radio Awards

WE hear a great deal about the unhappy lot of the American composer, and until recently, very little has been done in a practical, organized way to improve the situation. However, with the recent announcement of the Young Composers Radio Awards, a tremendous impetus has been given to composition in this country. In the opinion of outstanding people of the music profession, this is the most significant thing that has ever happened to composition in America. It is a long range program, the chief results of which will not be apparent for a few years. However, there will be rich immediate results in the encouragement young composers will receive and the creation, publication and performance of serious American music will take a long step forward. For the first time, broadcasters, music educators and practising composers are combining their resources and facilities to encourage young composers through awards and scholarships, radio performances of winning compositions, and publication and possible recording of meritorious works.

The Young Composers Radio Awards is a music composition contest designed to encourage composers of concert music in secondary schools and colleges, through a systematic series of annual awards.

YCRA is specifically trying to reach students in secondary schools, colleges and conservatories. In selecting these groups, an attempt is made to choose those students who are likely to have the soundest basic training, while at the same time another attempt is made to encourage musical education indirectly.

Any student in an accredited public, private, or parochial school, an accredited college, university,

graduate school, or conservatory of music can enter YCRA. Competition is limited to students under twenty-six years of age, but time spent in military service may be deducted.

YCRA is a joint activity of Broadcast Music, Incorporated, better known as BMI, and of radio broadcasters. Aiding in the creation and development of YCRA are those groups which traditionally have been responsible for the creation of concert music in the United States—music educators, publishers, performers, and the organizations through which these persons make themselves felt. While YCRA has not yet sought formal recognition by the music organizations, officers and members of such organizations as the National Federation of Music Clubs, Music Educators National Conference, Music Teachers National Association, and National Association of Schools of Music have given unstintingly of their time, experience, and wisdom. The best indication of the extent of YCRA's support is gained by looking at the roster of the Standing Committee which appears below.

Formation

The initial impetus for YCRA came at a meeting in Chicago in the spring of 1951, when the presidents of the state broadcasters associations of thirty-two states, recognizing that broadcasting could extend its usefulness in the encouragement and fostering of good music, formed a permanent Standing Committee to strengthen the interest of broadcasters in concert music. YCRA forms one facet of the activity of broadcasters in this field. Other facets of the endeavor are aids furnished by

BMI for the programming of concert music and the enlistment of wider popular interest in good music, through such devices as the selection of programs by leading figures of our political, entertainment, sports and similar fields. BMI is also about to circulate recorded commentaries which stations throughout the country can use in connection with the performance of recorded concert music.

A meeting of music educators took place in June in Chicago. The fact that the group was random, and was selected upon a geographical basis did not detract from its high quality and influence. Deans and directors of music from a number of colleges, secondary schools, teachers and representatives of various music associations were present. Included were such persons as: Duane Branigan of the University of Illinois, Emmett Brooks, president of the Alabama Broadcasters Association, C. V. Buttelman, Executive Secretary of Music Educators National Conference, Henry Cowell of Columbia University, Ross Lee Finney of the University of Michigan, Edwin Gerschefski of Converse College, Arthur G. Harrell of the Board of Education, Wichita, Kansas, Carl Haverlin, President of Broadcast Music Incorporated, Marguerite V. Hood of the University of Michigan and President of Music Educators National Conference, George Howerton of Northwestern University, Raymond Kendall, Dean of the College of Music at the University of Southern California and Treasurer of Music Teachers National Association, Harrison Kerr of the University of Oklahoma, Theodore Kratt of the University of Oregon, Karl Kuersteiner, Dean of the School of Music at Florida State University, Vanett Lawler of Music Educators National Conference, Earl V. Moore of the University of Michigan, Alex Richter of the High School of Music and Arts in New York, Alexandre Tcherepnine of DePaul University in Chicago, Ann Trimmingham of the American Conservatory of Music in Chicago, Roy Underwood, Dean of the School of Fine Arts and Head of the Department of Music at Michigan State College and President of Music Teachers National Association, and Louis Wersen, Director of Music Education in the Philadelphia, Pennsylvania, public schools. This group

now comprises the Standing Committee of Music Educators, Representatives of Broadcasters and BMI.

The permanent national Standing Committee operates through a Steering Committee composed of: Henry Cowell, Carl Haverlin, Harrison Kerr, Theodore Kratt, Earl V. Moore, and Roy Underwood. This committee has determined the general form which the contest will take.

YCRA does not contemplate merely the awarding of prizes. It is intended, to the largest extent possible, that the contest be determined by practicable factors which will make the music selected available for performance, broadcasting and recording purposes. The cooperation of influential persons in all of these fields has already been enlisted.

Organization

Contests are intended to build up from the state level, through five regional areas, into the national competition. State committees have been formed in most of the states. These committees include an educator, a member from each of the following associations: Music Educators National Conference, Music Teachers National Association, and National Association of Schools of Music, and a recognized composer from the area in question. In a few states it is proving necessary to create the machinery necessary to bring the local committee into being. In that there are no fully functioning committees in some states, machinery will be created whereby contestants in such states can at least enter their regional contests, and, in turn, the national contest.

For secondary school students there will be separate competitions for vocal compositions of a duration not to exceed three and one-half minutes, for four-voice parts unaccompanied or accompanied by a solo instrument, and for instrumental compositions of similar maximum length and for no more than nine instruments. In the undergraduate group, vocal compositions are not to exceed eight minutes. They must require no more than four voice parts unaccompanied or accompanied by a solo instrument. Instrumental compositions may be of a similar length with the instrumentation at the choice of the composer. For graduate music students the length may be granted at the state and

of vocal compositions is not to exceed fifteen minutes, requiring no more than eight voice parts, unaccompanied or accompanied by a solo instrument. In the graduate instrumental competition there is no limit on the number of instruments to be employed, but compositions are not to exceed fifteen minutes performing time.

In judging the compositions the state committees will select compositions which will in turn be entered into the area competition. There will be two award winners in each category. These compositions will then go to the regional committees, consisting of broadcasters, educators, composers, and representatives of MENC, MTNA, and NASM. On the regional level they will select two prize winners in each category for submission to the national committee.

The national committee has not yet been completely formed, but an indication of its authority may be gained from the fact that Howard Hanson, Earl V. Moore, William Schuman, and Merritt E. Tompkins have already accepted membership. The national committee will select the grand prize winner in each of the six categories. In addition to the formal awards, honorable mentions regional levels.

In the secondary school categories the national awards will consist of a cash prize of \$500.00, and in the undergraduate and graduate groups of \$1,600.00 each. All awards are to be used for further musical study within the United States. State awards will be determined by local broadcasters associations or committees. The regional awards will include suitable duplication of the scores of first-place winners. In the graduate group provision will be made for continuing study with a leading composer. At each level suitable certificates of award will be presented.

Publication

Where publication possibilities exist, each composer, under the guidance of his teacher, will be free to select whatever course seems most suited to his interests. BMI will make its duplicates of first-prize state and regional award winners available to a list of schools, conservatories and selected individuals.

It is recognized that over-exploitation of immature students may result in harm rather than benefit. In all cases the guidance of the music teacher having charge of the development of the student will be sought.

(Continued on page 25)



Dallas Local Committee MTNA Convention 1952

Left to right: Mr. Sam McIntosh, Chairman of Transportation; Mr. William Howard Beasley, Executive Committee Member; Honorable J. B. Adoue, Jr., Mayor of Dallas, Honorary Chairman Finance; Mrs. Annette Everett, Co-Chairman of Equipment; Virginia France, Local Chairman; Miss Kathleen Wallace, Chairman of Publicity; Mrs. Stuart Walker, Co-Chairman Hospitality; Mrs. Hubert Foster, Chairman Hospitality; Miss Marion Flagg, Program Coordinator; Dr. Orville J. Borchers, Executive Committee; Mr. John M. Rahn, Chairman Exhibits; Mr. Howard W. Webb, Chairman of Finance. Not in picture: Mr. Oakley Pittman, Chairman of Equipment.

TEACHER-TRAINING METHODS COURSES

by Mary M. Hunter

THE music training of prospective teachers resolves naturally into two divisions: that offered for the classroom teacher, and that for the training of the Music Educator. The training for the Music Educator is usually available in either the vocal or the instrumental field, either one leading to the several degrees granted in music.

The matter of teacher-training in music can not be adequately considered unless the part of the classroom teacher and the importance of music in the elementary curriculum is given attention. There is a definite need for specific music requirements in the education of the general elementary teacher. Subjects taught should be chosen with their functional use in mind. Especially to be desired is the realization of having teachers with previous musical training and enrichment as a background before entering college. The number of hours required for credit is less important than the kinds of musical experiences given through study.

Content

The content of such a course should include: functional piano technique which includes the ability to hear and to play the three principal chords of common keys, and then to harmonize simple melodies with these chords. The ability to improvise simply, playing rhythmic patterns using these same chords, plus the ability to read and play melodies in common keys. Eurythmics is a must. Not as a prescribed study for credit, but as a course embodying actual experience in rhythm through free bodily movements, making a coordination or integration of such movements with mood, phrasing, intrinsic feeling of musical

values. There should be singing experiences. Not just singing, but singing experiences: a continuous growth in song literature through singing, learning proper voice production as the course progresses. Certainly this should include experiences which would help the prospective teacher to be confident, and to be capable of singing and teaching a song with ease. The teacher must learn to use a pitchpipe with understanding. A repertoire of the best song literature which should include the art and folk songs must be given to the prospective teacher. Some part singing should be learned, but above all the method of teaching a child how to use his singing voice correctly and enjoyably must be learned thoroughly by the teacher in training. The course should include a survey of listening experiences that would provide the teacher with materials and background to be used in teaching. All of the essentials mentioned here should be carried into the creative part of music. Creative experiences are possible in every phase of learning.

To offer even these barest essentials to the classroom teacher would be to furnish her with great forceful potentialities in the teaching of music. Instead of teaching music to children she would be teaching *children* through enjoyable musical experiences which she enjoys and feels confidence in doing and in sharing each day of classroom living.

The second group includes those music specialists in the education field who will become music teachers, supervisors and directors. Their prerequisites for acceptance in the course are by necessity more demanding on the professional music side. Also, their over-all curriculum is much more inclusive of specialized sub-

jects. It is all that is prescribed for the classroom teacher plus much more.

Concerning this the NEA committee on current trends in higher education says, "It is recommended that there be more coordination between arts colleges and the professional schools to effect closer integration of their educational programs. One thing that hampers this is stringent technical requirements laid upon professional schools by accrediting societies. To meet prescribed courses takes so much time that little time is left for general education. Professional men must influence their students concerning the importance of the human aspect as well as their speciality. Do not add courses aimlessly."

Practical Courses

To quote from the MENC Source Book, "Applied music, theory, ear-training, conducting and such allied courses have been included in the curriculum for so long that they often become stereotyped and the reason for including them as a requirement becomes extremely hard to define. Generally speaking, these courses are taught with little regard for the actual use to which they will be put by the school teacher. Ear-training is required in all approved teacher-training institutions. The way it is taught, in most instances, bears little relationship to the problems which will have to be solved by the ear in a teaching situation."

Piano and conducting may be listed among the requirements which often fail to meet the practical need in teaching. These are essential but the way piano is taught and the application of conducting should be analyzed and presented entirely ac-

(Continued on page 28)

DEC. 26, 1876

by William S. Mathis

From Florida, MTNA's newest affiliate,
comes a survey of the parent organi-
zation's first 75 years.

FROM its humble beginnings, through difficult growing years, the Music Teachers National Association is now a fellowship of persons banded together by the common interests of the teaching and advancement of music in America. During its seventy-fifth year, with the founding of AMERICAN MUSIC TEACHER and the continuing affiliation of state organizations with the National Association, it is evident that the experience of age and the enthusiasm of youth are with MTNA.

Seventy-five years ago, on December 26, 1876, a small group of musicians from various parts of the United States met in Delaware, Ohio, on the invitation of Theodore Presser. The members of the group had one common interest, that of improving music teaching. What would be accomplished at this meeting in the small mid-western city before the turn of the century could not be foreseen. However, a meeting of sixty-two teachers including such dignitaries as George W. Chadwick, Calvin B. Cady, Karl Merz, William H. Dana, Fenelon B. Rice, and George F. Root, each concerned with the future of music in the United States, could not fail to make a mark on musical America.

This was the beginning of the Music Teachers National Association. At the time, there were nine state organizations which affiliated with the Association. Now MTNA has grown to include more than sixty

organization members, both state and local, throughout the country.

The potential membership of MTNA is now more than 100,000, but the objectives of these founding fathers could not be calculated solely in numbers. Only those who have experienced the "growing pains" of the organization: those who have attended the business sessions, the various programs; those who have served the organization as officers can fully appreciate the contributions of a group working to improve not only music teaching but all phases of life in which music plays a part.

Early Years

During the formative years, records of meetings, which were held at comparatively irregular intervals, were sketchy. Today there is scarcely a complete set of *Proceedings*. What records are available give account of meetings at which students were exploited for the glorification of their teachers. Indeed, the meetings were little more than series of concerts connected by papers dealing with musical subjects, usually pedagogical in nature.

Even with these weaknesses the organization made contributions. Discussions and consequent recommendations by MTNA influenced in no small way the establishing of an international standard pitch, an invaluable contribution. No doubt the discussions and recommendations on

the matter of international copyright laws were influential in the passing of copyright laws which offer more and more protection to the composer and the author. And what organist is not indebted to MTNA for the help it rendered in the establishing of the standard pedal keyboard for organs? These, which we take for granted every day, were once points for vital discussion at the meetings of MTNA.

In 1906 a movement, begun much earlier in the minds of farsighted individuals, to increase the effectiveness of the meetings and the publications, showed definite action. It was at this meeting that Calvin B. Cady presented the new constitution and By-laws. At this time, it was decided that the *Proceedings* should take on their present character, the same as that of scholarly publications in other fields, and the 1906 edition of the *Proceedings* is an indication that MTNA had laid firm foundations. Articles on many phases of music, written by such men as Frank Damrosch, Peter C. Lutkin, and O. G. Sonneck, show scholarly study and thoughtful writing. From its purely pedagogical beginnings, the Association was now issuing a volume of scholarly papers aimed at the advancement of musical knowledge, not at personal exploitation.

By the time the 1920 edition of the *Proceedings* was published, articles had appeared on such subjects as American music, organ and choral music, community music, history of music, libraries, public school music, music appreciation, and standardization and affiliation. Not only had articles appeared on all of these topics, but special conferences had been held in each, with additional conferences in piano, voice, theory, orches-

(Continued on page 25)

NATIONAL CONVENTION

December 26, 1951

Dear MTNA Member:

Here it is the day after Christmas, and all over our country we are returning to the important affairs just ahead. In Dallas, the planning for the MTNA Convention takes precedence over all else.

We are hearing from many friends from afar who say that they will be in Dallas for the Convention. This gives us all a very warm feeling and just the right amount of interest to get ready for your visit to us.

What a fine thing it will be when all MTNA members, far and near, take leave of their studios and come to their Convention City. Hospitality awaits all of you in Dallas. We hope to have the pleasure of entertaining you as royally as we know how. There will be many hours between the daily forums which we are planning for your relaxation and enjoyment.

This letter is sent to you that you may contact all of the teachers in your area and extend to them this special invitation. If requests for room reservations have not been sent in to our hotels, we are inviting you to do so. We do want you to come to Dallas in February to the MTNA Convention.

Sincerely,
Virginia France (signed)
President of the Dallas
Music Teachers Association

WHEN the above invitation was received at the National office, it was a great temptation to start for Dallas at once. Virginia France, Local Chairman, and her Convention Committee have been working for weeks to perfect details for the forthcoming convention and you may be sure they have everything in readiness for you. Along with these people on the scene, others all over the country have been creating a program of interest and significance to every music teacher. An examination of the full program, listed below, will reveal the fine musical fare, the excellent and distinguished speakers, all authorities in their fields, and the great variety of subjects to be treated—all these are waiting for you in Dallas. Hotel rates and reservation forms are to be found on pages 15 and 16 of this issue.

Meeting jointly with MTNA will be the Southwest Division of the National Association of Teachers of Singing, the American String Teachers Association, the National Guild of Piano Teachers, and the American Matthey Association.

We urge all music teachers to join with their colleagues in accepting this invitation to wider musical horizons.

Convention Program

Sunday Feb. 24

- 2:00- 6:00 Registration, MTNA and Southwest Region NATS
—Mezzanine, Hotel Baker
7:00- HORA NOVISSIMA—Horatio Parker
Chancel Choir of the First Methodist Church

Glen Johnson, Director—Mrs. Sidney Terry,
Organist
First Methodist Church, Ross Avenue and Har-
wood

Monday, Feb. 25

- 8:00- 5:00 Registration, MTNA and Southwest Region NATS
—Hotel Baker; Exhibits
9:30- 5:00 NATS, Southwest Region, H. Grady Harlan,
Presiding—Adolphus Hotel
10:00-12:00 General Session, MTNA—Roy Underwood, Presid-
ing
Introduction of the Local Chairman, Virginia
France
Welcome by the Mayor
Response

PROGRAM

- The University of Texas String Quartet
Angel Reyes, violin Albert Gillis, viola
Alfio Pignotti, violin Horace Britt, cello
String Quartet in B Flat Major (Opus 130)—Beethoven
The Place of Exhibits in a Convention
Arthur Hauser, New York, Chairman of
Exhibits
Social Security for the Self-employed
Wallace Marshall, Seattle, Washington
Teenagers and Their Attitudes Toward Music
Ennis Davis, Editor, Music Journal
(Continued on page 20)

CONVENTION PERSONALITIES
and
POINTS of INTEREST →

AMERICAN MUSIC TEACHER



(1) Hall of State, Dallas, (2) North Texas State College A Cappella Choir, (3) Arthur Hauser, (4) Central Expressway, Dallas, (5) Dallas' first building—1841 log cabin, (6) Love Field, Dallas' air center, (7) Fort Worth Auditorium, (8) John Rosenfield, (9) Walter Hendl, (10) Woman's Club, Fort Worth, (11) Caro Carapetyan, (12) Stanley Chapple, (13) Orville Bouchers, (14) Carl Haverlin, (15) Ennis Davis, (16) White Rock Lake, Dallas, (17) Cotton Bowl, (18) Baylor University School of Music, Waco, (19) Virginia France.

SELECTED LIST OF INSTRUMENTAL MUSIC BY CONTEMPORARY AMERICAN COMPOSERS

A Guide to Instrumental Music Suitable for Teaching, with Notes and Comments

by *Ellis B. Kohs*

Part Two

The First Part of This Valuable List
Appeared in the November-December Issue

Menascé, J. de	"Dance", from "Hebrew Melodies"	VI & 6 Pf	GS	.50 A	Short, vivacious. There are a few measures with thirds and others with octaves.	ibid.	III. Brag	3-4	.40 B	Humorous treatment of ostinato.	
ibid.	Five Finger- prints	Pf 6-7	E-V	.50 A	5 pieces, each a page, varied in mood, form, texture and technical problems.	Pisk, P.	Toccata	Pf 7-8	E-V	.80 B— Chiefly in 2 voices, with frequent irregular arpeg- gio figures in both hands.	
ibid.	Perpetuum Mobile	Pf 7-8	E-V	.75 B	Chromatic in style. A longish study in thirds and sixths for the R.H. For advanced students.	Piston, W.	Sonata	Fl & 6 · AMC Pf	1.50 A	Spirited, fugal, based on a southern tune. Diatonic, clearly tonal throughout.	
Milhaud, D.	L'Enfant Aimé	Pf 4-5	LMC	1.00 A	5 objects of infant af- fection: flowers, candy, toys, his mother and life. Tender, charming, melodious.	ibid.	Sonata	VI 7 & Pf	AMC 2.00 A	Formal, tightly knit, but sprightly and full of melodic and rhythmic interest.	
ibid.	Une Journée	Pf 4	Mer	.75 A	Suite of 5 pieces com- prises: Dawn, Morning, Noon, Afternoon, and Twilight.	ibid.	Suite	Ob 6 & Pf	ECS A	Craftsmanship and in- spired melodic invention combine to form one of the principal violin sonatas of our time.	
Moore, D.	Down East Suite	VI & 7 Pf (or orch)	CF	1.25 A	Here is proof that D major still has possi- bilities for composers of today. Alive, immedi- ately accessible, yet without timeworn clichés. Fresh and pleasantly vibrant.	Porter, Q.	Six Minia- tures	Pf 3-4	BMC	.50 A	A prelude in which the pf. plays only in oc- taves in counterpoint with the oboe; sara- bande, minuetto, noc- turne and gigue. Reveals the composer's custom- ary craftsmanship.
ibid.	Fiddlin' Joe	Pf 2	GS	.40 A	In folk dance style. Imaginative harmoniza- tion. Introduces mixol- ydian mode.	Purvis, R.	4 Encore Solos	Pf	E-V		Will appeal to children. A page each in length. Harmonically simple but not fearsome of dis- sonance.
Mopfer, I.	Play Me A Story	Pf 3	BMC	.60 D	5 short pieces, most of them molto ostinato.		I. Barcarolle II. Scintillation III. Solitude IV. Monterey Begin With Pieces	4 5 4 1	.40 E .50 C .50 B .60 C	Light, agreeable, and popular in style, with familiar, lush, neo- Debussy added-sixth and 9th chord harmony.	
Ornstein, L.	In the Country Memories from Musings of a Piano	Pf	GS	1.00 .75 .60	All three works are suites with colorful titles which will appeal to young people.	Riegger, W.	VI 1-2 & Pf	GS	1.00 A	Proceeding from open strings in whole notes through first position this book offers original pieces and a few ar- rangements of simple folk tunes in graded sequence for the rank beginner. Pf accompani- ments are grade 3-4. Fingering in VI part throughout. The 77 pieces culminate triumphantly in "America".	
Palmer, R.	Toccata ostinato	Pf 8	E-V	.60 C	Treats piano as a per- cussion instrument. Study in 11/8 meter.	Read, G.	Six Inti- mate Moods	VI 8 & Pf	CF	1.00 B	Very well edited, thor- oughly exploring capac- ity of the VI. One of the 6 is an unaccom- panied cadenza-like movement with all the tricks of the trade, ap- propriately enough titled "Coquette".
Persichetti, V.	Poems for Piano, 2 v.	Pf 5-6	E-V	1.00 B	11 pieces suggested by contemporary poems. The idiom verges on atonality at times. Selec- tions are from 1 to 4 pp. long.	Ricker, H.	Sonatine	Pf 6-7	CF	2.50 C	Proceeding from open strings in whole notes through first position this book offers original pieces and a few ar- rangements of simple folk tunes in graded sequence for the rank beginner. Pf accompani- ments are grade 3-4. Fingering in VI part throughout. The 77 pieces culminate triumphantly in "America".
ibid.	The Hollow Men	Tr 5 and orch (or pf. or org)	E-V	1.00 A	Practical, effective and imaginative. In one movement. A welcome addition in a neglected area.	Rubinstein, B.	Arabesque	Pf 8	CF	.60 B	Very well edited, thor- oughly exploring capac- ity of the VI. One of the 6 is an unaccom- panied cadenza-like movement with all the tricks of the trade, ap- propriately enough titled "Coquette".
ibid.	Variations for an Album	Pf 4	MP	.75 A	Tom-Thumb proportions, varied in mood and character. Meticulously phrased.						Romantic in spirit but traditional in formal outline, figuration, de- velopment; follows Mac- Dowell - Palmgren har- monic esthetic.
Phillips, B.	A Set of 3 Informalities	Pf 4-8	GS	1.00 A	Contains a polytonal blues without signature, a polytonal scherzo with a different signature in each staff, and a one- movement Sonatina in E-flat major.						Thoroughly pianistic, ex- ploring 19th century figuration types and not untouched by Debussy of the Preludes.
ibid.	Three Divertimenti: I. Fancy Dance	Pf 5	E-V	.35 C	Slightly neoclassical, but neither fancy nor a dance!						
	II. Hommage to Monteverde	3-4		.35 C	Based upon pedal point, Lydian mode. White keys, 5/4 meter.						

Schuman, W.	Three Score Set	Pf 3-4	GS .50	A	Three pieces, each 20 measures long. The first 2 are studies in chord types and sonorities. The last is two-voice counterpoint.	ibid.	Synthetic Waltzes	2Pf 3-5	E-V 2.50	A (2 cop)	America's Satie in another work of disarming diatonic simplicity. Pf II is easier than Pf I.
Sessions, R.	Scherzino	Pf 4	CF .30	A	One page, chiefly tonal but with a momentary excursion into semi-obscure. Gay and light. Tonal, but quite chromatic. An essay in flats. Inimitably Stravinsky, continually alive and inventive, doing wonders with the simplest means. The right hand retains original position on the keys in each piece. Very highly recommended.	ibid.	Ten Etudes	Pf 7-9	CF 2.50	A	Technical studies in advanced keyboard problems. Detailed editorial marks by E. Robert Schmitt. Styles are incredibly diverse, e.g., a Madrigal, Canon, Tango, etc. The first of these turns out to be an unexpected "Drink to Me . . ."
Sowerby, L.	Burnt Rock Pool	Pf 6	BMC .50	B							
Stravinsky, I.	Les Cinq Doigts	Pf 3	Chester (US agents: ECS)	A							
ibid.	Cinq Pieces Faciles	2Pf 4-5	Chester (ECS)	A	Similar to the above, but somewhat longer and slightly more difficult.	Thompson, R.	Song After Sundown	Pf 3	CF .40	A	Very useful in encouraging singing tone. Introduces a few metrical changes. Emphasis upon melody, which has a touch of the freedom and modal quality of Gregorian Chant.
Stevens, H.	Serenade	Vla 4-5	MP 1.00	A	Tenderly elegiac and warmly lyrical, this short work with its sane and selective harmonic sensibility should find many friends.	ibid.	Suite	Ob 5	ECS	A	Imaginative use of simple diatonic means to produce five movements alternately bright-cheerful-fast and modal-polyphonic slow.
Talma, L.	Sonata #1	Pf 8	CF 1.50	A	Big and exciting, powerful. Workmanship and inspiration in happy coincidence. First cousin to Copland's Pf. Sonata. Diatonic, tonal, with rhythmic and melodic sideglances at American popular and folk sources and Stravinsky.	Toch, E.	Echoes From a Small Town	Pf 4?	AMP .90		
Taylor, D.	The Smugglers	Pf 4	CF .40	C	Traditional in melody and harmony, with a suggestion of "Carmen" atmosphere.	Verrall, J.	Serenade for 5 Instruments	Fl 6	MP 2.50	A (sc.& pts)	Consists of an overture, nocturne, march and rondo. Well balanced, melodic writing, giving each performer an equal share of the musical interest.
Thomson, V.	5 Two part inventions	Pf 3-4	E-V .90	A	Eminently useful as a 20th century sequel to Bach's inventions, on which they are patterned. Pianistic problems are combined with illustrations of musical craftsmanship and contemporary devices.	Whitefield, B.	Modern Miniatures	Pf 2-3	Mer .75	C	Ten miniatures illustrating polytonal and atonal devices. Simple, two-voiced texture predominates. Two pieces succumb to the temptation of boogie-woogie.
ibid.	Sonata #1	Pf 4	E-V .60	A	Short, melodious, with much 2-part writing, few accidentals. Combines a restrained use of dissonance with wit and charm.	Whithorne, E.	New York Days and Nights: I. On the Ferry II. Chimes of St. Patrick III. Pell Street IV. A Greenwich Village Tragedy	Pf	CF		More Spanish than Manhattanish. Polytonal; metrical irregularities. An essay in Chinoiserie. Slightly dissonant, post-Griffes impressionism, with a dash of dramatic expressionism.
ibid.	Sonata	Fl 6	E-V 1.00	A (unacc.)	A must for flutists.	V. Times Square	8	.75	D	A bit of everything.	

The President's Corner . . .

OCCASIONALLY I hear teachers say, "There are not as many children studying music today as in the past." It is true that children have many distractions today, but do you know of a good teacher who does not have a full schedule of lessons? There are many communities in which an actual shortage of qualified teachers exists, and even with this shortage we have not scratched the surface of the potential student population.

A recent survey, sponsored by the American Music Council and conducted by the A. S. Bennett Associates, produced some significant information. For example: almost all families, 94.5%, expressed the conviction that every child should have the opportunity to attempt the study of an instrument. On the other hand, 78% of the parents reported that no one had ever encouraged them to start their children taking

music lessons. Among the adults who had never played an instrument, 58.7% wish they had learned, and 44.2% of these would still like to learn if they had the opportunity.

In my opinion there is no need for concern about the future of the private teacher. With the national birth rate increasing as never before we should be more concerned over a lack of teachers than the lack of students. It will take years to train sufficient teachers to meet the demand, so why not begin now to encourage your teen-agers to prepare for private teaching rather than dream about that "glamorous" concert career.



Every effort is being made by the national office to keep records up to date and to see that you receive all

Roy Underwood

copies of AMERICAN MUSIC TEACHER. Efficiency can be increased by:

1. Prompt reporting of Chapters to the State Treasurer.
2. Prompt reporting of State Treasurers to the Editor-Secretary.
3. Correct and legible lists.
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Delays in reporting account for many complaints. Failure to report a change of address is frequent. In reporting your new address be certain to list the former address as well. You would be surprised how many teachers sign forms one year as Mrs. John Doe and the next as Blanche Mary Doe. One year they give the home address and the next a studio address. How can we tell if it is the same person? We can not. Please help us to give prompt and efficient service. The fault is not always in the MTNA office.

Present Status and Needs of Music Therapy

by Esther Goetz Gilliland

Conclusion

Recent books such as Licht's *Music in Medicine*, Van de Wall's *Music in Hospitals*, the sequel to his *Music in Institutions* of 1936, Schullian and Schoen's *Music and Medicine*, and Soibelman's *Therapeutic and Industrial Uses of Music* have been valuable contributions. Hundreds of pertinent articles can be found in professional magazines.

The 1946 report of the Music Educators National Conference Committee on Functional Aspects of Music in Hospitals made the following recommendations to colleges setting up courses in Music Therapy:

(1) Musicianship on the level of a Bachelor of Music Education degree.

(2) Well integrated personality; emotionally stable; proper attitude toward the patient, and interest in his progress; maturity; several years of training or experience in group work; qualities of leadership.

(3) Specialized training to include hospital internship, with proper emphasis on neurology, psychology (including abnormal), the influence of music on behavior, mental hygiene of music as a sociological and health factor, clinical practice, elementary statistics, and orientation lectures.

The National Music Council, Dr. Howard Hanson, president, organized to coordinate the efforts of the major music groups, made an extensive survey in 1944 of the use of music in hospitals. Evaluated by Dr. Samuel Hamilton and Willem Van de Wall, two-thousand copies of their report were distributed. In 1945 a Music Therapy committee was appointed, and each issue of the NMC Bulletin thereafter carried progress reports and current bibliography. During the absence of Dr. Van de Wall in Europe, Ray Green served as acting chairman and edited the *Hospital Music Newsletter*.

Realizing the need for an association to organize concerted effort, a group of leaders met in Cleveland during the MTNA convention in 1949, and from this nucleus the Na-

tional Association for Music Therapy was organized in New York in June of 1950. Ray Green was elected president and a constitution was adopted to promote the progressive use of music in medicine, to establish educational standards, and to encourage research. The first convention was held in Washington, D. C., December 1950 under the auspices of MTNA. The second convention was held in Chicago, November 9th, 10th, and 11th of last year.

The *Hospital Music Newsletter* has been renamed *Bulletin of the National Association for Music Therapy*, and is available to all members.

Participation

Because patient participation has been found much more effective than passive listening to music, a background in music education which includes a broad knowledge in the teaching of many subjects is advocated. In the average hospital a cross section of humanity is encountered similar to that in the public schools. Each patient must be inspired to express himself on his own level, according to previous experiences. His response to music will naturally be the result of the conditioning he has experienced. Years cannot be spent in developing techniques so that he can express himself on a professional level. He must be encouraged to release his emotions through singing or movement, or through playing an instrument easily learned.

In knowing the patient, the therapist must consider his physical and mental condition as well as his cultural background and education. He must accept the patient as he really is, not as he would like him to be,

and above all, he must remain aware of the fact that the effect of the musical activity on the patient is the objective, rather than mere perfection of performance or artistic results.

In this work the study of music is incidental to the study of personality. Those who are interested in social problems and psychology as well as in music can find a perfect foil for combining all interests.

The scientific study of personality extends far beyond the popular conception of charm or personal magnetism. All people are born with certain talents or potentialities. What is done with these gifts depends not only upon the environment, but upon one's desire to achieve, and the will to overcome obstacles.

Since the personality of the therapist plays so important a part in hospital work, it is vitally important for him to understand himself, and be able to view himself objectively in order to be sure that he is mature, and emotionally stable. Best sellers such as Overstreet's *The Mature Mind* and Fosdick's *On Being a Real Person* are helpful to the layman. Of course, a personality evaluation by a licensed psychologist or psychiatrist is a surer way of evaluating one's assets and liabilities.

The great amount of newspaper and magazine space spent on personality problems and mental hygiene testifies to public interest. Since modern medicine has established the fact that the pressure of society in the terrific pace of modern living is largely responsible for a great portion of mental and physical illness, it behooves the potential music therapist to study the principles of psychosomatic medicine as well as abnormal psychology. Music proce-

dures to be used in combating the many illnesses of modern man can be learned readily when one has the proper academic background. Medical science has expanded from its former emphasis on bacteria and surgery to include the influence of the emotions and the pressure of every day living, as well as the early parental influences in child training.

In modern treatment procedures, the efforts of many therapists are combined in a total push program to speed recovery. Music is only one of many disciplines used, and only through the leadership of the physician in charge can maximum results be achieved. The day has passed when any one discipline can be credited with exclusive curative powers. The music therapist must recognize and evaluate the importance of these other measures, and be able to coordinate and integrate his efforts with the contribution of internes, nurses, laboratory technicians, social service workers, chaplains, psychologists, occupational therapists, recreational therapists, physical therapists, speech therapists, dietitians, and attendants.

Internship

The best place to learn to do this effectively is in the hospital. Any course of study which does not include hospital internship should be avoided. On the other hand, to go into a hospital with nothing more than musicianship and a desire to use it places a severe handicap on the would-be therapist as well as on the patients and staff. This desire to do good without adequate knowledge of how to go about it is one of the causes for skepticism on the part of the medical profession. With the great amount of knowledge already tried and true there is no reason to start from scratch.

Many hospitals realizing the value of music and greatly in need of volunteers have set up orientation programs to train these musicians to present programs and to do individual teaching. While this is a noble attempt to fill existing voids, music therapy must include more extensive specialized training under adequate leadership as well as internship, in order to achieve professional status.

The successful music therapist must know his patient's physical and mental limitations as well as his potentialities. The extent of knowledge

Piano Forum:

The March-April issue of AMERICAN MUSIC TEACHER will feature four articles on various phases of piano performance and teaching, by outstanding figures in the field. Future issues will in turn carry forums on Voice, Strings and Theory.

regarding diseases would depend upon the types of patients he handles. There are several rewarding avenues of endeavor among physically and mentally handicapped children and among mental patients.

In a general medical and surgical hospital where the patient stay is short the application of music is limited to music before and during surgery, during labor in child birth, and for recreation and relaxation. Such a hospital would hardly find it practical to hire a specialist in music therapy for such limited activities. When there is an active and extended program of rehabilitation, there are more opportunities to use music.

Usually physically handicapped children are segregated in special schools or hospitals according to disability, such as blind, deaf, tuberculous and orthopedic, which includes cerebral palsy, poliomyelitis and rheumatic fever. Knowledge of the application of music for these conditions would differ from that for the mentally retarded or for the emotionally maladjusted.

Because many localities make no special provision for these children, and they therefore must be educated in regular classrooms, it would be expedient for the regular school music teacher to become aware of the use of music in rehabilitation. At the 1950 convention of the International Council for Exceptional Children it was stated that 100,000 special teachers are needed to take care of handicapped children. The role that music can play in this rehabilitation program will depend upon the enthusiasm of musicians in preparing themselves adequately.

It has been estimated that there are one-million children with speech defects in the United States. Speech correction should be handled by a specially trained speech therapist, but many of these know very little of

the value of music in this field. Here also the music therapist can cooperate successfully.

The field of juvenile delinquency and its prevention offers additional avenues of service for the music therapist who understands social problems in relation to children. Technical knowledge of disease is not as necessary here as sympathy and understanding of each child's problems.

Challenge

It is not generally known that 55% of all hospital beds in the United States are occupied by mental patients, with all too few being returned to society. There are more than 700,000 in mental institutions, with an estimated four million mentally ill and defective outside needing treatment. Practically every mental hospital uses recreational music to some extent. Many have patient orchestras, bands, and choirs; a few are using music educationally and therapeutically. This area offers as great a challenge as that of handicapped children. Music therapists in this field need not be so well versed in physiology and neurology, but need to be familiar with all types of psychoses and psychoneuroses.

Many mental hospitals are using music as an adjunctive therapy with many forms of radical treatment, such as electric shock, insulin shock, prefrontal lobotomy and group psychotherapy. While not all psychiatrists agree as to the types of music to be used, all seem convinced that music in one form or another expedites recovery.

The hospital stay of many chronically ill patients, especially the aged, is made much more endurable for patients and attendants alike through

(Continued on page 27)

FROM THE STATE ORGANIZATIONS

COLORADO

by Lucy H. R. Turner

OVER three hundred teachers attended the twenty-sixth annual convention of the Colorado Music Teachers Association held in Denver at the Olin Hotel November 12 and 13, with Dr. Storm Bull, president of the association and Head of the piano department of the University of Colorado, presiding at all business sessions.

The program featured music representatives from the various state colleges and universities and included a piano forum conducted by Wendell Diebel of Colorado A. and M. College, a vocal forum led by Roger Fee of Denver University Lamont School of Music, a report on the 1951 "Singing Workshop" held last summer at the University of Colorado and given by Alexander Grant, voice department head.

A noon recital was presented on Tuesday by Paul Parmalee, concert pianist and District winner of the National Federation of Music Clubs' 1951 Young Artists Auditions. Other musical highlights included a vocal recital by artists and students of Colorado State College of Education, and programs given by the La Salle Quartet of Colorado College, and the Modern Choir of the University, directed by Walter Imig.



Dixie Yost, President of the Western Division of MTNA, greeting newly elected officers of the Colorado Music Teachers Association. Shown left to right are: Marie Lacey, Second Vice-President, Rocky Ford; Dixie Yost, Phoenix, Arizona; Dr. Storm Bull, President, Boulder; Ruth Ragatz, First Vice President, Denver; and Ruth Johnston, Secretary-Treasurer, Denver.

Mrs. Dixie Yost, of Phoenix, Arizona, president of the Western Division of MTNA, was the featured speaker at the closing banquet. In her address, "The American Music Teacher," she stressed the need for reciprocal interest and exchange of ideas between the private teacher and all teachers associated with schools. She also made a plea for more professional curiosity on the part of the private teacher. She concluded with a fine tribute to the American music teacher.

One of the most important matters to be considered was that of affiliation with MTNA. Colorado is proud to announce this was accomplished without a single dissenting vote.

FLORIDA

MEETING at the Orange Blossom Hotel in Sarasota, December 2-4, Florida State Music Teachers Association held its 17th annual convention. One of the many fine accomplishments of the meeting was the decision to affiliate with MTNA.

Pianists had the unusual opportunity of attending a Master Class with Guy Maier, who also gave a recital at the Ringling residence on Sunday evening. A Master Class for violinists was also conducted by Alexander Bloch. String, voice, music education, and piano forums were held.

Of particular interest was the performance of a large number of works by Florida composers—in fact, one entire afternoon program was devoted to this. Other musical programs included a concert by the Florida West Coast Symphony, conducted by Alexander Bloch, many musical interludes offered by the Florida State University Brass Quartet, Rollins College Chapel Choir, Stetson University Faculty Trio and many individuals.

OREGON

by Vida Teresa Bennett

THE Western Division Convention held in Portland in August evidently caused greatly increased interest in the organization among Oregon teachers. Over seventy new members have been added since September 1. The effects are evident all over the state.

One new district has been added, to be known as the Albany district, and it starts with a charter membership of sixteen. On November 15, this district presented Arthur Perrow, tenor, and Henri Arcand, pianist, in recital. Mr. Arcand, who did such an outstanding job of organizing and presenting the contemporary music programs at the Portland Convention is preparing three sonatas by contemporary composers for presentation at the Dallas convention.

CORRECTION

In the September-October issue, the names of the newly-elected officers of the Western Division, pictured on page 13, should have read as follows, from left to right: Wallace Marshall, secretary; Bernice Sisson, vice-president; Dixie Yost, president; and Margaret McHale, treasurer. Also in the same issue, the Arizona report on page 14 was written by Mrs. Luther Steward.

« « « » » »

Please help us to be accurate in such matters by making sure all pictures submitted to the editorial office are properly and clearly labeled, and all articles are signed by the author, with return address indicated.



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HOTEL RATES AT DALLAS, TEXAS

February 24-28, 1952

See Page 16 for Reservation Form

The Headquarters Hotels are listed below:

BAKER HOTEL

Single room for 1	\$4.50	\$ 5.00	\$ 5.50	\$ 6.00	\$ 6.50	\$ 7.50	\$8.50
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EDITORIAL

(Continued from Second Cover)

How can the busy teacher combat these depressing moods? There are many answers. Some people try deceiving themselves. They pretend that they are beginners determined to reach the top. They recapture the glowing feeling they had when they started teaching; when they knew they would teach better than any of their predecessors. Soon they have whipped up some enthusiasm and they pitch into their work with the thought that all is worth while.

Others find that gaining an insight into the lives of their students assists them. They try to learn more about their students as individuals and find that this added knowledge gives them a greater sympathy for the students as individuals.

Sometimes a new philosophy of music teaching is called for. The teacher who for years has dreamed of producing concert artists and has never had that dream fulfilled might try thinking of music as a therapeutic agent, perhaps not quite as scientific as a medical doctor's prescription, but of a more general type of mental and physical health aid. If this teacher will realize that the important part of music study is not what the student does to the music, but what the music does to and for the student, then that teacher will suddenly awaken to the fact that he has an enormous responsibility to his students and their parents which must be fulfilled, and that these music lessons are contributing immensely to the student's mental health. Such a

realization can lead to a desire to know more and more about psychology, philosophy, the learning process, child growth and development, and the awakened teacher will find himself endowed with renewed energy, reading and studying the latest findings and publications in these related fields.

Perhaps the most efficacious remedy for this depressed feeling is "faith." Not a blind faith, but a rational faith in one's self and in one's work. A faith whose firm foundations are constructed of experience, thought, observation, and judgment. A faith by which we can live productively. A faith that will enable all of us to drive away those depressive moods which result, according to Erich Fromm, from inner sterility and unproductiveness, and will lead us into the fulfillment of one of our most difficult tasks: the complete development of each individual.

Our Contribution

A faith that will make us realize that although we have never given Carnegie Hall recitals, still we are contributing to the furtherance of music, music education, and the general well being of the world, perhaps to an even greater degree than those of our brethren whose prodigious performance feats make them idols in the eyes of the public. This is not rationalization; it is an acceptance of facts.

This faith based upon concrete evidence of productivity and personal development gives added meaning to life. It enables a teacher to meet each day with the sure knowledge that that day will provide opportunities for productivity. Each day will end with the thought that the teacher has contributed his share to the improvement of the world around him, and that the countless tomorrows will offer endless additional opportunities for the making of further contributions to the welfare of all with whom he has contact. With these thoughts of elation in the mind, there certainly can be no room for feelings of depression and self-condemnation.

Then, when a teacher is asked if he ever gets discouraged, he can say honestly and forcefully, "No. Never!"



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Music Department, University of Colorado, Boulder, Colorado

EISENBERG

(Continued from page 1)

In the ear are the hair cells and ganglion cells. Then there are the cells in the medulla and the thalamic region all of which function as centers in the transmission of the stimulated neural energy before the sound of the struck chord makes its impression upon the auditory area of the brain. From the auditory area the

stimulated energy proceeds to the motor area through the association neurones. (The association neurones are the series of nerves which connect each section of the brain with every other section. They compose, as it were, telephone switchboards of the brain cells.)

The imagination, the intellect, and the emotions areas of the brain are inspired by the thought content of the music and they, too, transmit their stimulated neural energy to the

motor area through association neurones.

In the motor area the intellect, the emotions, auricular and visual senses join, modify, complement, cooperate, and coordinate and fuse into a single purpose and transfer the resultant message through related neurones to the proper muscles to act as directed. The position or ascendancy which each sense or quality takes determines the nature of the message. It is much like the chemical reaction which takes place when the two gasses, hydrogen and oxygen, combine. Two parts hydrogen and one part oxygen compose water. When a particle of oxygen is added, making two parts hydrogen and two parts oxygen the resultant fluid changes its characteristics from water and becomes the household antiseptic "Peroxide of Hydrogen." Thus is the slightest change in the constitution of any element in the combination of stimulated impulses reflected in the nature of the resultant performance.

Though little is known concerning the substance which composes neural energy, or as it is frequently called neural current, it is believed to consist of an acid or fluid which when set free in a muscle, irritates it and causes it to contract, thus causing physical movements. Similarly is little known of the substance which constitutes electricity. Yet scientists have not been deterred from employing its powers in lightening life's burdens.

In its passage from mind to muscle the neural fluid encounters many points of resistance. Neurones are not interlocked. Instead, they are separated as in Figure Number 2. The force of the impulse, or stimulated fluid or current must be sufficiently powerful to bridge these gaps, or synapses, between them. From this point alone one may readily conclude that the mastery of any physical process requires constant and well regulated effort. The black areas in Figure Number 1 indicate only a fraction of the number of synapses for it has been estimated that there are about eleven thousand million neurones in a human adult neural system, ranging in length from a very small fraction of an inch to about five feet. Instead of thinking in terms of this exceedingly large number of neurones and their myriads of conduction pathways and countless nerve centers, let us limit

THERE and BACK

(Hin und zurück)

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text by Marion Farquhar

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The Characters

Helene, the wife	soprano
Robert, the husband	tenor
Doctor	baritone
Orderly	bass
Bearded Sage	tenor
Aunt Emma	mime
Maid	actress

The Story

Ending exactly as it begins, this famous little farce celebrates the birthday of Helene, who after acknowledging the gifts brought by her husband, Robert, receives a suspicious note. Robert discovers that the writer of this note is his wife's lover. He becomes enraged—and shoots her! After the Doctor and Orderly have removed the body, it is explained that events in life often have much the same meaning and result even when they appear in reverse. Whereupon, the entire action is inverted and proceeds in backward order until Helen is revived and *sa fin est son commencement*.

The Orchestra

Flute	Trumpet
B♭ Clarinet	Trombone
Alto Saxophone	Piano, 4-hands
Bassoon	Piano, 2-hands

off-stage: Harmonium

The Performances

August, 1951	Contemporary Music Festival University of Washington, Seattle (4)
Fall, 1951-2	Opera Workshop New Jersey St. Teachers College Upper Montclair, N. J.
February, 1952	Cincinnati College of Music, Ohio

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ourselves to just four neurones to each of four centers. From this simple picture we may gather the physical attributes of talent and what it is which enables one to learn easily, quickly and well, while another seeking the same goal expends greater effort yet attains a lesser return for ambitious striving.

In Figure Number 3 we have an example in which the stimulus finds the neural arrangement in one nervous system so constituted that the impulse takes the shortest route from the stimulus, or notes, on the printed page to the muscles which finally act to produce the chord. It proceeds, let us say, from A-2 to B-2 to C-2 to D-2 which sets loose its current to the proper muscles to create the desired

effect. Let us see what, it is presumed, happens in an instance such as that illustrated by Figure Number 4. In this case the impulse to create the same chord is required to take a circuitous route over synapses which offer great resistance. The same chord here requires the passage of the impulse, let us say, from A-1 to B-4 to C-1 to D-4 and presents an example whose neural arrangement makes learning rather difficult and sets the student among the class adjudged to be of limited talent and physical aptitudes. Nature, however, is more kind to man than we sometimes suspect. If it has given problems it has also supplied the power to overcome most of them. That is where properly organized practice

and study takes its place. Well-directed effort can force neural currents over difficult synapses which with sufficient repetitions will become as easy of passage as that enjoyed by the talented, or even the genius. The conscious overcoming of the resistance at difficult pathways frequently is of greater advantage to the performer than at first appears. It makes one aware of the exact approach to mastery which may be observed and carried on at will; while the subconscious mastery by the talented very often leaves him without knowledge of his method of approach. The difference between a conscious and a subconscious mastery becomes most apparent in teaching.

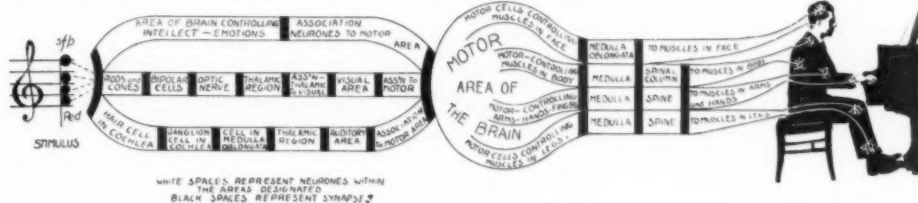


Figure 1.

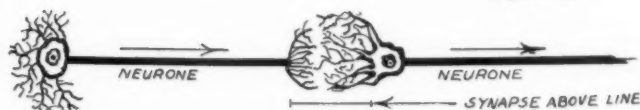


Figure 2.



Figure 3.



Figure 4.

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MTNA IS DALLAS BOUND

CONVENTION

(Continued from page 8)

- 1:30- 3:15 **AMERICAN MUSIC**, Ross Lee Finney, Chairman
Theme: "The Language of the Modern Composer"
Folk Idiom vs. Synthetic Language for the Composer

Norman Cazden, University of Illinois

The Nature of the Composer's Choice

Andrew Imbrie, University of California

Freedom of Speech for the Student of Composition

Bernhard Heiden, University of Indiana

In Defense of the Intelligible

Elliot Weiserher, Women's College, University of North Carolina

PROGRAM

Henri Arcand, Pianist

Ricercare, Op. 36

Sonata, Op. 53, No. 3

Sonata

Lockrem Johnson (1950)

Norman Cazden (1950)

Andrew Imbrie (1951)

- 1:30- 3:15 **MUSIC THERAPY**, Esther Goetz Gilliland, Chairman

The Music Program in the Houston V. A. Hospital
Carl Sears, Chief of the Special Services, Veterans Administration

The California Music Therapy Program

Dr. E. H. Crawfis, Deputy Medical Director, and Lee Helsel, Coordinator of Rehabilitation Therapies

The Volunteer Music Worker

Mrs. R. E. Wendland, Texas Hospital Music Chairman, National Federation of Music Clubs

- 1:30- 3:15 **AUDIO-VISUAL AIDS**, Delinda Roggensack, Chairman

Program delayed

- 3:15- 4:00 **Visit Exhibits**

- 4:00- 5:30 **SCHOOL MUSIC**, Rose Marie Grentzer, Chairman
Theme: "Music in the life of the child. Everyday

experiences and their contributions to the musical interest and development of the child."

Radio and Television

Movies

Community Activities

Russell Morgan, Supervisor of Music, Public Schools, Cleveland, Ohio

Symphony Orchestras

Walter Hendl, Conductor, Dallas Symphony Orchestra

- 4:00- 5:30 **MUSIC THERAPY**, Esther Goetz Gilliland, Chairman

Significant Research

A Proposed Technique for Investigating the Relationship Between Personality Structure and Musical Preferences

Marcus E. Hahn, University of Kansas

Music in the State of Inequilibrium

Abe Pepinsky, Haverford College, Haverford, Penna.

- 4:30- 5:30 **Senior Piano Forum**, William S. Newman, Chairman

Teaching a Bach Fugue

William S. Newman, University of North Carolina

Teaching a Beethoven Sonata Movement

Martha Mitchell, Texas State College for Women

Teaching a Larger Chopin Work

Paul van Katwijk, Southern Methodist University

- 8:30 **Opera—"The Princess and the Pea"** by Ernst Toch

Presented by the School of Music of Southern Methodist University, Paul Velucci, Conductor

- 10:45 **Reception**, sponsored by S. M. U.

Tuesday, Feb. 26

- 8:00- 5:00 **Registration and Exhibits**

- 9:30- 5:00 American String Teachers Association, Adolphus Hotel
Rex Underwood, President, Presiding
- 9:30- 5:00 NATS, Southwest Region, Adolphus Hotel
H. Grady Harlan, Presiding
- 9:00-12:00 MUSIC THERAPY,
Esther Goetz Gilliland, Chairman
Panel Discussion—*Music As An Emotional Release*
Moderator—Thompson L. Shannon, M. D., President, Texas County Mental Hygiene.
Ralph W. Coltharp, M. D., Director Child Guidance Clinic, Dallas, Texas; Joseph L. Knapp, M. D., Beverly Hills Hospital, Dallas, Texas; Miss Davis, Music Therapist, V. A. Hospital, Waco, Texas; Mrs. John Middleton, Coordinator Occupational and Recreational Therapy, State Hospital, Terrell, Texas; H. R. Teter, Electroencephalographer, Parkland Hospital, Dallas, Texas.
- 10:15- *Some Experiments With Children Using Music Therapy*
Dorothy Brin Crocker, Music Therapist, Shady Brook Schools, Richardson, Texas
Creative Music As a Catharsis
Evelyn M. Carrington, Texas State College for Women
Music As An Aid to Rehabilitation
Thomas Frank, M. D., V. A. Hospital, Waco, Texas
Music in Child Psychiatry
Eugene L. Aten, M. D., Assistant Clinical Professor, Southwestern Medical School, Dallas
- 9:30-11:30 SENIOR PIANO FORUM
William S. Newman, Chairman
Sight Reading As An Approach to Piano Study
Leonhard Deutsch, teacher and author, Yorktown Heights, N. Y.
Tone Colors at the Piano
Tatiana Konradi, teacher and author, New York, N. Y.

A "Natural" Technique in Piano Playing
Jacob Eisenberg, teacher and author, North Bergen, New Jersey

- 9:30-11:30 AUDIO-VISUAL AIDS, Delinda Roggensack, Chairman
Program delayed
- 9:30-11:30 MUSICOLOGY, Louise Cuyler, Chairman
What Has Musicology for the Liberal Arts College?
Paul Pisk, University of Texas and University of Redlands
Panel Discussion—*Musicology vs. Music Literature*
Homer Ulrich, University of Texas, Moderator

PROGRAM

- Performing Group from North Texas State Teachers College
Caro Carapetyan, Conductor
Miss "L'homme armé"—Brunel
- 12:00- 1:30 Oklahoma Music Teachers Association Luncheon
Arkansas Music Teachers Association Luncheon
Eastman School Alumni Luncheon
Louisiana State University Luncheon
- 12:00- 3:00 Texas Music Teachers Association and Business Session
- 1:00- 4:00 Music Therapy Luncheon and sessions—Shady Brook School
- 1:30- 2:30 Joint Session—MTNA and ASTA

PROGRAM

- Paul Doktor, violist, accompanied by North Texas State College Orchestra, George Morey, Conductor
- Trauermusik Hindemith
Sonata da camera in G Minor Locatelli
Composition in Our Town
Carl Haverlin, President, Broadcast Music Incorporated
- 2:30- 3:15 Business session of MTNA

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Music Readiness
 Sister Xaveria, Alverno College, Milwaukee, Wisconsin
Social Piano Classes for Teenagers
 Florence Fender Binkley, Oklahoma City, Oklahoma
The "Forward Looking" Private Teacher
 Irma Jeanne Decker, Las Cruces, New Mexico
- 4:00- 5:30 **SCHOOL MUSIC**, Rose Marie Grentzer, Chairman

PROGRAM

- Voi Io Sapete—"Cavalleria Rusticana" Mascagni
 I Can Weep But I'll Never Grow Weary Arr. Mrs. Williams
 My Good Lord Done Been Here Arr. Johnson
 Antoinette Williams, Soprano
 Emmett Scott Senior High School, Tyler, Texas
 Mrs. Frank E. Williams, Jr., Accompanist
 Create in Me, O God, A Pure Heart Brahms-Williamson
 Angelic Choir Arr. Aschenbrenner
 The Peasant and His Oxen—
 Jugoslav Folk Song Arr. Aschenbrenner
 Ol' Man River Kern
 Soloist, Calvin Stephens, Baritone
- I Wonder As I Wander—
 Appalachian Carol Niles-Horton
 Soloist, Antoinette Williams, Soprano
- All the Things You Are—
 "Very Warm for May" Arr. Ringwald
 Soloists, Antoinette Williams, Soprano
 Calvin Stephens, Baritone
- Lord, Bring Dat Sinner Home Clark
 Harry T. Burleigh Choir, Lincoln High School, Dallas
 Maurine F. Bailey, Director
- Theme: "Factors in the development of musical taste in young people."
- Music Critic*
 John Rosenfield, Music Critic, Dallas Morning News
- Private Teacher*
 Frances Mann, Juilliard School of Music, New York, N. Y.
- Music Educator*
 Marguerite V. Hood, President, MENC, Ann Arbor, Michigan
- 4:00- 5:30 **THEORY**, Charles Garland, Chairman
 Undergraduate Theory. (Detailed program delayed)
- 4:00- 5:30 **PSYCHOLOGY**, Abe Pepinsky, Chairman
Personality Problems of the Music Student
 Margit Varro, Chicago, Illinois
- Rational Imagery*
 Murray Kahne, Los Angeles, California
- Influence of Music on Children's Drawings*
 E. Thayer Gaston, University of Kansas
- Personality Affect and the Musical Drive*
 Minerva Pepinsky, State Teachers College, De Kalb, Illinois
- Basic Training, Field of Audition*
 Arnold M. Small, U. S. Navy Electronics Laboratory, San Diego, California.
- 4:00- 5:30 **MUSIC IN COLLEGES, UNIVERSITIES, AND**

CONSERVATORIES OF MUSIC, T. Smith McCorkle, Chairman

The Texas Association of Music Schools: History and Functions

T. Smith McCorkle, Texas Christian University
A Senior College Member Looks at the Texas Association of Music Schools

Gene L. Hemmle, Texas Technological College, Lubbock

The College for Teacher Training

James E. Richards, East Texas State Teachers College, Commerce

The Church-Sponsored College Offering a Major in Music on the A. B. Degree

Francis H. Mitchell, Austin College, Sherman, Texas

The Junior College As An Associate Member

Donald W. Morton, Tarleton State College, Stephenville, Texas

A Theological Seminary Looks at the Association

J. Campbell Wray

The Independent Conservatory in its Relation to the Association

Gladys N. Glenn, Musical Arts Conservatory, Amarillo, Texas

Homer F. Springfield, Southern College of Fine Arts, Houston, Texas

8:30 Concert—Dallas Symphony Orchestra—McFarlin Auditorium

Walter Hendl, Musical Director and Conductor
 Concerto Grosso for String Orchestra—

R. Vaughan Williams

Scherzo
 Sarabande

Intrada
 Burlesca Ostinata

March and Reprise

Dallas Schools Symphony Society
 Marjorie Keller, Conductor

From the South: A Sacred Rhapsody

for Chorus and Orchestra Merrill Lewis

Dallas Senior High School Choir

Marion Flagg, Conductor

INTERMISSION

Symphony in D Minor Cesar Franck

Lento—Allegro non Troppo

Allegretto

Finale—Allergo non Troppo

10:30 Reception sponsored by Southern Methodist University

Wednesday, Feb. 27

8:00- 5:00 Registration and Exhibits

9:00- 5:00 American String Teachers Association,
 Rex Underwood, President

8:00- 9:15 Breakfast—Progressive Series Teachers of America

9:30-11:00 PI MU State Council of Texas

9:30-11:30 **JUNIOR PIANO FORUM**, Florence Fender Binkley, Chairman

Public School and Private Music Teaching—The Need for a Synchronized Program, Panel Discussion

Stanley Fletcher, University of Illinois

Charles Leonhard, Columbia University

Sister Xaveria, Alverno College

9:30-11:30 **ORGAN-CHORAL**, Fred D. Gealy, Chairman

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KANSAS CONVENTION

Kansas Music Teachers Association

February 11-12

Bethany College, Lindsborg, Kansas

Gerald Carney, President, KMTA

University of Kansas, Lawrence, Ka.

- Program delayed
- 9:30-11:30 **MUSIC IN COLLEGES, UNIVERSITIES, AND CONSERVATORIES OF MUSIC**, T. Smith McCorkle, Chairman
Program delayed
- 9:30-11:30 **THEORY DISCUSSION GROUP**, Norman Phelps, Chairman
- 9:30-11:30 **MUSICOLOGY**, Louise Cuyler, Chairman
Less Musical Double Talk!—A Plea for Vocabulary Simplification
Jan LaRue, Wellesley College
A New Philosophy of Music History
Warren Allen, Florida State University
Report of Special Committee appointed to plan annual listing of Ph. D. theses in progress; distribution of first lists; discussion. Helen Hewitt, Chairman, North Texas State Teachers College
- 9:30-11:30 **COUNCIL OF STATE PRESIDENTS**, Goldie Taylor, Chairman
Program delayed
- 12:00-2:00 Luncheon—National Federation of Music Clubs, Ada Holding Miller, President
Luncheon—Phi Mu Alpha, Archie Jones, President
- 2:15-4:00 **AMERICAN MUSIC**, Ross Lee Finney, Chairman
Theme: "Distributing American Music"

PROGRAM

North Texas State Brass Ensemble
Leon Brown, Director

Designs in Brass Leslie Bassett

Allegretto marcato
Allegro energico

The Organization of Festivals of Contemporary Music

John Kuypers, University of Illinois

Grass Roots Festivals of Contemporary Music

Helen L. Gunderson, Louisiana State University

PROGRAM

Iota Theta Chapter of SAI
Walter Hodgson, Conductor
Monte Hill Davis, Accompanist

Loneliness Walter Hendl

A Village Where They Ring No Bells

histwhist Vincent Persichetti

There Is A Garden

Radio and the American Composer

Carl Haverlin, President, Broadcast Music Inc.

Publishing Reviews of American Compositions

J. Herbert Swanson, Editor, Repertoire

Recording American Music

David Hall, Director, Mercury Records

PROGRAM

Texas Christian University Ensemble

Keith Mixson, Piano; Ralph R. Guenther, Flute;

Daniel McAninch, Oboe; David Graham, Clarinet;

George Dick, French Horn; N. W. Widener,

Bassoon

- Sextet, Op. 39 for Piano and Woodwind Quintet
Edward Burlingame Hill
- 2:15-4:00 **PSYCHOLOGY**, E. Thayer Gaston, Chairman
Shifts in Pitch Judgments as a Function of Series and Background Stimuli
Harry Helson, University of Texas
Reconsideration of Differential Pitch Sensitivity
Stephen S. Stuntz, U. S. Naval Medical Research Laboratory
Newer Concepts of the Intensity-Pitch Relationship
James P. Nickerson, University of Kansas
Pitch and the Musical Transients
Abe Pepinsky, Haverford College
- 2:15-4:00 **ORGAN-CHORAL**, Fred D. Gealy, Chairman
Perkins Chapel, Southern Methodist University
Program delayed
- 4:00-5:30 Tea and Social Hour, sponsored by the Professional Pan-Hellenic Association
- 7:00 Banquet of MTNA and Cooperating Organizations

PROGRAM

North Texas State College A Cappella Choir
Caro M. Carapetyan, Director

Judas Mercator Pessimus Victoria

Et Misericordia (from "Magnificat") Monteverdi

Sweet are the Thoughts Amner

Praise ye the Lord Pantchenko

The Veneration of the Cross Rachmaninoff

The Maiden at the Fountain Komitas

The Birch Tree Arr. Stone

Alleluia (Triple Chorus) Gallus

Angelus ad Pastores Ait Gabrieli

(Double Chorus with wind instruments)

Benedictus (Triple Chorus with wind instruments) Gabrieli

Music In Our Home Town

John Rosenfield, Music and Dramatic Editor, Dallas

News

Thursday, February 28

8:00-3:00 Registration and Exhibits

8:30-9:30 Breakfast—Council of State Presidents and MTNA Executive Committee

9:00-5:00 National Guild of Piano Teachers

9:30-11:30 **STRINGS**—Joint Meeting, MTNA and ASTA, Duane Haskell, Chairman

Subject: "How may the private string teacher and the public school string class teacher work together to serve the musical needs of youth?"

The Private Teacher's Point of View

Doris Van Ringelesteyn, Grand Rapids, Mich.

The Private Teacher Who Is Also a Public School

String Class Teacher

Ruth Ellen Lasley, Dallas

Working Together to Develop a String Program in Dallas

Marjorie M. Keller, Dallas

The Administrator and Some Current Issues in Instrumental Music Education

R. H. McKay, Dallas

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9:30-11:30 PSYCHOLOGY DISCUSSION GROUP, Abe Pepinsky, Chairman

12:00- 1:30 Luncheons
Sigma Alpha Iota, Kathleen Davison, President
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1:30- 2:30 General Session—Roy Underwood presiding
Speaker to be announced

PROGRAM

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Mary Louise Baker, cello
Keith Mixson, piano

2:30- 3:30 Business Session

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KREBIT

(Continued from page 3)

invariably dependent upon his teacher to do it for him.

At the second lesson on that piece, strengthen the weak spots, help the pupil over the tricky hurdles and then let him play it through for continuity without stopping for corrections.

We know that students of different aptitudes learn differently. We also know that some pieces come more easily than others, so I do not believe that teachers should concern themselves with how or by what method the pupil memorizes, as long as he does it. Once we have prepared his mind and fingers for the job, I do not think it really matters much how he memorizes, although I recommend to him phrase and thought content rather than note to note method.

After two or three such memorization experiences the student begins to gain more and more confidence in himself, and eventually memorization is no longer for him the serious problem it once was. We can also lengthen the memory span for the average player by insisting on one piece a month or one every five weeks. I earnestly feel that eight or

nine memorized pieces per term (nine or ten months) along with etudes, sonatinas and other pieces which he learns to play from music, is a good achievement for the average player. The talented student will of course build a much larger memorized repertoire.

Very often poor memory is the result of pure laziness. Sometimes it is the result of either an emotional block in learning or a lack of self-confidence rather than a fear of failure. Very often the pupil is disinterested in his music studies or perhaps in that particular piece. This is a consideration for us. We must also be extremely patient with the slow student. If he does learn slowly, it is not always his fault. Do not insist on too many memorized pieces or lengthy ones at the expense of accuracy. Let the student enjoy his work without a struggle but by all means first prepare his eye and hand for the piece.

From my own experiences I have found that it is not *how* a student memorizes, but rather his approach and preparation for it that counts. First build his technical mastery to a fairly good level, stimulate his learning interest, thoroughly prepare and brief him before he leaves your studio, then say to him the magic word—"Memorize".

Y.C.R.A.

(Continued from page 5)

In appropriate cases there is every expectation that radio performance will result, and a number of recording companies have indicated an interest in exploring the possibility of commercial recording of prize-winners. Where performances take place YCRA will record the performances for limited distribution. Scores winning regional awards will be placed on exhibition, and BMI will cooperate in enlisting the interest of all publishers without limitation as to their affiliations. While publication, recording, and similar potentials are dependent in part upon the quality of the award winners, there is every probability that such winning works will be widely and properly disseminated and exploited.

The present contest will end at the close of the school year in June 1952. Awards will be made as soon as possible thereafter.

In the judging of compositions, academic finesse, while not disregarded, will be considered secondary to vital musicality. Judges will take into account formal content of the composition. Melodic, harmonic and rhythmic idioms will be judged solely in terms of their suitability for the intent of the composition. Instrumentation and orchestration will be judged on the suitability of the choice and use of instruments to the ideas presented in the composition. No specific style is demanded. Emphasis will be placed on vitality, sincerity and clarity of expression. Compositions will also be judged in terms of practical performance possibility.

Requests for the official rules of the contest, inquiries and comments should be addressed to: Carl Haverlin, Chairman Standing Committee, Young Composers Radio Awards, 580 Fifth Avenue, New York 19, N.Y.

MATHIS

(Continued from page 7)

tra, college music, and church music. MTNA had come of age. It had become the organization that had been the vision of its founding fathers—an organization of music teachers serving all phases of music teaching and study. It had matured with an

attitude of mutual helpfulness, enlightenment, and cooperation.

One has only to take a glance at the imposing list of standing committees of the Association to realize the progress made through the wisdom of age and the daring of youth to venture.

The primary interest of MTNA has always been directed toward the private teacher. The importance of the private teacher in the musical life of America was realized at the beginning of the organization. This was self-evident in the fact that the improvement of private teaching brought serious consideration to the minds of some of the most illustrious musicians of the time. In the hands of the private teachers lies America's musical future. The concert artist, the composer, the arranger, the church musician, the musicologist, the music educator, and the person who performs in his own home—all of these were once the responsibility of a private teacher. It is not surprising that the membership of MTNA includes musicians of every type and stature. Each is interested in improving his own teaching, and in the advancement of music teaching in general.

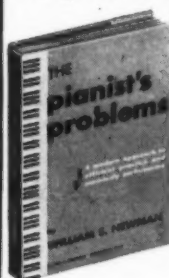
Another of the active interests of the Association during all the years has been the furthering of American music. One of the standing committees of the Association is the Committee on American Music. Concerts are presented at the annual meetings, giving American composers the opportunity to be heard by an august body of interested musicians.

From its beginnings, the Association has been actively interested in American Public School Music. Doubtless, much of the tremendous growth and success of this important movement can be attributed to members of the Music Teachers National Association, and this interest has been intensified by the activities of the standing Committee on Music Education.

The publications, the meetings, and the *esprit de corps* of the Music Teachers National Association have reflected a devotion to the purpose of the organization, "... the advancement of musical knowledge in the United States."

To the future of MTNA its history is the challenge.

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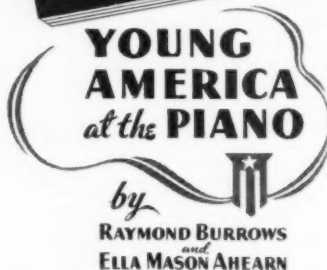
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GILLILAND

(Continued from page 13)

the use of various forms of music activity. While there is little hope of actual cure, further regression is prevented, and the work of attendants is lightened.

The new science of geriatrics is bringing to notice the need for the middle aged to develop hobbies or new interests in order to prevent deterioration in later years. Those who have been denied music education in youth where it belongs can still gain rewarding returns by well directed music study.

The principles of music therapy should be applied to all music education as a prophylactic measure. When physicians organize to use preventive therapy, why should not music educators do likewise? The day of music for music's sake is past. The functional emphasis need not detract from aesthetic values; indeed the aesthetic value of music is one reason for the effectiveness of music as a healer. Those who place music on a pedestal above human values are missing a great thrill that can only be gained by plunging into the field and experiencing it.

It would be advantageous for every serious minded music student and certainly every teacher to study the effects of music as a socializing influence as well as a psychological aid in controlling groups. The usefulness of music in industry in bringing labor and management together is a well established fact. There are many other situations in which music can be used effectively. Soothing music might be used as part of the background in the complaint department of a store.

By understanding the functions of the various elements of music, such as rhythm, melody, harmony, tone color, intensity, and pitch, and by knowing how various types of music affect various types of people, the functional use of music can be applied to any situation by those who understand group psychology. By controlling emotions, by keeping people relaxed and in a peaceful frame of mind, by providing emotional release in time of stress, by considering the effect of music on people instead of merely the artistic rendition, one may extend music's influence upon society to the extent of actually preventing illness.

The study and application of music along these lines is a fascinating game for each rendition represents a new situation and offers a distinct challenge not only to the artistic talents and techniques of the accomplished musician, but to every ounce of his intelligence. Incidentally, attention to these details will magically remove nervousness, by taking the performer's attention away from himself.

This broad emphasis on the effect of music on the masses should extend the work of the music teacher to include all children and adults and not just the talented few who make good advertisements to bring in other pupils. If the emphasis on personality development is used, rather than the emphasis on performance, and each is allowed to participate in music according to his own needs, there will be a terrific increase in music consumption, not as a preparation for a profession, but as an effective prophylactic, based on physiological, psychological and sociological principles.



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HUNTER

(Continued from page 6)

cording to functional purpose in the teaching field.

The obvious needs will always be included in a course of study in Music Education—harmony, the previously mentioned subjects in theory, sight-singing, music literature, orchestration, voice, piano, organ, orchestral instruments and ensembles, and others included in the applied music courses must certainly be retained. By all means the course

should be broad enough to envelop strong academic study.

Some educators are of the opinion that Music Methods Courses need the greatest consideration. This is a topic for discussion in itself. It is true that often the teacher of Methods is one with little if any previous experience in the teaching field.

To quote again from the MENC Source Book, "Certainly there is a great deal a teacher with a good background of successful school music teaching can do for the student who has never had any contact with school problems. Let us urge those in charge of hiring teachers of music education courses to be as careful as they are when hiring teachers of voice, piano, theory and other content courses, and that one of the requisites be a background of successful teaching experience or extensive observation in the fields of music education to be taught."

Recently a survey was made among the men and women who are recent graduates in music education and who are now teaching. They expressed their opinions readily, and were willing to make constructive suggestions for the improvement of teacher-training. It is interesting to note that the teachers involved represented many different colleges, yet there was almost perfect agreement as to weaknesses in the present courses of study. Deep resources of help in planning a functional curriculum may be obtained by teacher-education faculties, if they seek suggestions from their colleagues in the field.

Following are recommendations made by the recent graduates relative to training music educators: keep all classes small; teach voice either group or privately; have four years of piano, privately, if possible. If private piano lessons are not possible, then have small classes. Integrate keyboard harmony, written harmony, all theory and sight-reading, since all are interrelated. Combine ear-training with piano. Have functional eurythmics. Have a course in speech, preferably spoken English. Finally, have a usable, more practical course in conducting. It was even suggested that perhaps Methods courses could be eliminated, if these basic music courses, plus a study of teaching materials, plus a course in guidance, plus sound courses in psychology were given.

CONTRIBUTORS TO THIS ISSUE

JACOB EISENBERG, teacher of piano, maintains studios in North Bergen, New Jersey. He is well known as a lecturer and is author of a number of works on various aspects of piano playing.

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ADVERTISERS' INDEX

Associated Music Publishers, Inc.	18
Big Three Music Corp., The	19
Birchard and Company, C. C.	26
Boosey and Hawkes	26
Broadcast Music Inc.	2
Bureau of Musical Research	24
Chappell and Company, Inc.	22
Eisenberg, Joseph	27
Etts, May	27
Folkways Records and Service Corporation	19
Harper and Brothers	25
Hruby Lesson Record Company	16
Lutton Music Personnel Service	16
Manuflex	24
Mills Music, Inc.	23
Musical Arts Conservatory	27
National Piano Teachers Guild	28
Ohio University School of Music	27
Pagani and Bro., Inc., O.	26
Patelson Music House, The Joseph	26
Perfield, Effa Ellis	27
Presser Company, Theodore	21
Ricordi and Company, G.	15
Robbins Music Corporation	19
Sherwood Music School	27
Speer, Klaus	27
Waring Choral Workshop	17

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2: Discussion by:

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3. You will make possible the formation of a Division Association whereby a meeting of national scope can be attended every other year without the necessity of traveling great distances. One such Division has already been formed in the west, comprising the states of Arizona, Montana, Oregon and Washington. MTNA plans to organize the Southwest Division Association at the Dallas convention, and others are planned for the near future.
4. Affiliation with other state associations in one large group will give you a mouthpiece and a voice that can speak with authority on legislation pertaining to music teaching and in combating subversive influences in the music field.

5. National dues are reduced to \$2.00. State dues are entirely a matter for state associations to decide. In the states already affiliated, there has been no change in state dues but an increase in state membership has resulted.
6. Once affiliated, the state association has a "closed shop" arrangement with MTNA whereby no teacher in that state can join MTNA without first joining the state association. This serves to increase the total membership and income of the state association.

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1. Vote in convention or by mail to make application to the Executive Committee of MTNA, to become affiliated with MTNA.
2. Submit evidence with the application that it adequately represents the music teaching profession of its state.
3. Collect MTNA dues (reduced to \$2.00 in affiliated states) from at least 50% of the members of the state association and send these dues, together with an official list of the entire state membership with the joint members clearly indicated to: S. Turner Jones, Executive Secretary, 17 West 71st Street, New York 23, N. Y. The state association has one year from the time it votes to affiliate to accomplish this requirement.

All inquiries regarding affiliation should be addressed to the Vice-President in Charge of Affiliation: Dr. Barrett Stout, School of Music, Louisiana State University, Baton Rouge, Louisiana.